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MILLE PLATEAUX: THE ULTRABLACKNESS OF CLICKS & CUTS

NONMUSIC   BLACKNESS, CLICKS & CUTS, DARK GLITCH, NON–FUTURE, NON–MUSIC

Clicks & Cuts

With Deleuze or Boulez we can speak of rhythm in terms of non-periodic clicked music. There is a transversal disjunction, which is articulated in the track intern and in relation to other tracks, and this achievs the transition of „Clicks and Cuts". Transversality is originally a topological concept meaning an extending over, lying across, intersecting without a resulting coincidence, while transversal music caulks the „cut" between actual and virtual on the rise of the performance itself, by mutating from a device designed to connect the past with the present into a newly future-orientated one. If we listen to a track, we always hear other things, which Deleuze describes as forces, duration, sensation and lightness, depending how tempi, rhythm and sound are variied. For heterogenous temporalities and spatial components, which overlap and coexist in a track, the click opens in its invincible evidence various potencials to move on, as the signal is short and without contextual reference, so no remindable association can be given. Only through the catenation of signs something like indetermination starts to get indicatory, whereby failure can get part of music, but, as we said, failure is not a inscribed meaning in clicks and cuts, rather a referential, which indicates possibilities of previous and coming sign catenations. In the nameless in between meaning is constructed with the help of signs, which are not, what they pretend to be.

Glitch

Glitch music is normally characterized by a transformation of sonic artifacts that can result from malfunctioning digital technology, such as those produced by bugs, crashes, system errors, hardware noise, CD skipping, and digital distortion. Rather than writing new music inspired by older recordings, it constructs new non-music inspired by the technological conditions in which those recordings emerged. For us is glitch more a part of Clicks & Cuts: Dark glitch is the non-signal, which is not used to capitalize the click as a signal for the quasi-derivative of the surplus of successful targeting, but as a non-successful swimming in the noise of non-music.

Music and Time

This is quite close to Heinrich Kleists proposal, that for producing powerful rhythmights the puppet player has to become itself an automat, insofar as a machinist has to relocate himself into the emphasis of the machine, while empasis is here armed with a new attraction, which correlates to the following: when non-frequency-politicians are listening to the clock, they hear "tic – toc – fuck the clock" instead of "tik –

tik" because they know, that the beat or metrum has to be stressed: the relation between the different speed of waves and the maxima of intensity or timeless degree of different waves constitute a dispersion, which cannot be measured. Exterior to the clockban non-frequency-politics is the supertrace, is the tracing of the immanent rhythmicity of Rhythm in the hearing-in-Rhythm, as Jarrod Fowler says, it is „flow an sich" or the quantum, because the generators of non-frequency-politics are always oversweeping the beat of the significant "ding ding ding ding."

Non-Music

Here we find a hotspot to non-music in a Laruelian sense. Laruelle claims a dispersive a priori of theory, which is not primarly related to music, but related to the foreclosed and indifferent Real in-the-last-instance, posing the question: how can a generic and real but nevertheless transcendental and a priori term of difference be constructed, an a priori of difference that is a matter of an immediate given condition? If we relate the apriori or the axiom to music, we will find an answer: The relation between the different speed of waves and the maxima of intensity (or the timeless degree of different waves) involves a dispersion. This is a oraxiom of Rhythmight, which means that the philosophical distinction between theoretical and practical aspects of thought has lost its power. For example, the theoretical practice of music, which invent new oraxioms, uses as ist material sample politics, which is oscillating between an actual pool of samples and the capacity to create new samples.

Invisibility

Anonymous, dark, black, concealed, covert, encrypted, opaque, under cover, unintelligible. The concepts of invisibility work against the wars of appearance. "Flee visibility. Turn anonymity into an offensive position" (The Invisible Committee). We also come back to Deleuzo-Guattarian politics: the nomad, the foreigner speaking in a minor tongue, the non-musician trapped in-between lands.

The Outside

Ultraback is not the opposite of the black radical tradition but its outside. Like Afro-pessimism we follos the alternate route of darkness. What is Ultraback sound if not a project of political-aesthetic profanation? We use darkness/blacknes to signify the outside. The outside has many names: the glitch, contingent, the void, silence, the unexpected, the accidental, the crack-up, the catastrophe. But we also a have protective barriers made up of habits that help us navigate an uncertain world –that is the purpose of Guattari's ritornello, that short whistel just to remind us of the familiar even when we travel to strange lands. Its the non-riternollo, which leads us to the Outside.

Blackness

Black normally appears only in alternation with white, just as silence is punctuated by noise. We know black-against-white, black-against-color and black-against-sound. But our vision is only vision when we look into the pitch black of night. Music will never be music until it ceases to represent and begins to sound like non-music or monochrome.

Darkness may be gloom, murkiness, shadow, or shade. It may be dusk, night, or twilight. One might speak of dark materials, in as much as they are asleep.

But there is another kind of darkness. No longer simply dark, the question now is that of a profound blackness. Such is the generic darkness of the abyss, the void and vacuum, the darkness of more than silence, of catastrophe and cataclysm. It is a cosmological blackness, the black of absolute evil, the black of nonbeing. Such blackness is a world without us. Blackness is a crypto-ontology, a crypto-sound, absolutely foreclosed to being. Black is the foundation of a non-music, a new music utopia rooted in the generic black universe. We say with Laruelle: Simplify color! …See black, think white! .. Don't see, be a seer. Stop seeing and start visioning. Be a visionary.« The one who sees and listens black is the true clairvoyant.

Non-music is non-communication

Profound music demands blackness, not silence. When ever Bataille speaks of communication or mediation, his reference is always that of the mystical tradition of the *via negativa*; for him mediation and communication always imply the dissolution of senderand receiver, leaving perhaps only the message that is the gulf or abyss.

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